



Photo History



From March 2017 (Volume 71)





Our best buddies, Martin & Maxine came to stay with us in March 2017 and, as always we were very silly and didn't stop laughing. When will we grow up ??..... never I hope



Lynn still meets up with The Golden Girls...her ex-work colleagues for a meal out and natter. (Left to right..Judi, Michelle, 'my missus' and Hilary)





We flew to Budapest in March 2017, staying in the lovely Corinthia Hotel (Royal) It was a very traditional, large hotel which had been totally renovated and retained much of its original charm and the service was both friendly and very efficient. The general manager gave us an hour-long 'behind the scenes' tour which was fascinating

We asked Vivian and Walter for places to visit as Vivian hailed from Budapest and their email was long and detailed. It gradually dawned on us it consisted of restaurants, cake shops, coffee parlours etc and was noticeably devoid of all cultural interest.Exactly what we wanted.

No, seriously, we managed to enjoy both in a very beautiful, interesting location.

This is the New York Café, that, despite its misleading name was the most beautiful, typical Austro-Hungarian café. Beautiful décor with lovely music floating across the large rooms





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The New York Palace & Cafe opened in 1894 having been commissioned by The New York Insurance Co. Everything was made in marble, bronze, silk & velvet. Fountains, ceiling and wall panel paintings were enjoyed by writers of the time together with film directors. There were artists tables and gambling tables plus a billiard room. Gypsy music and in the winter, brass music was heard. In the 1930 it became the most beautiful warehouse in the world.

After the First World War it again became the most elegant restaurant in the city & the centre of social life. It went through a period of restoration reopening in 2006 in all its former splendour

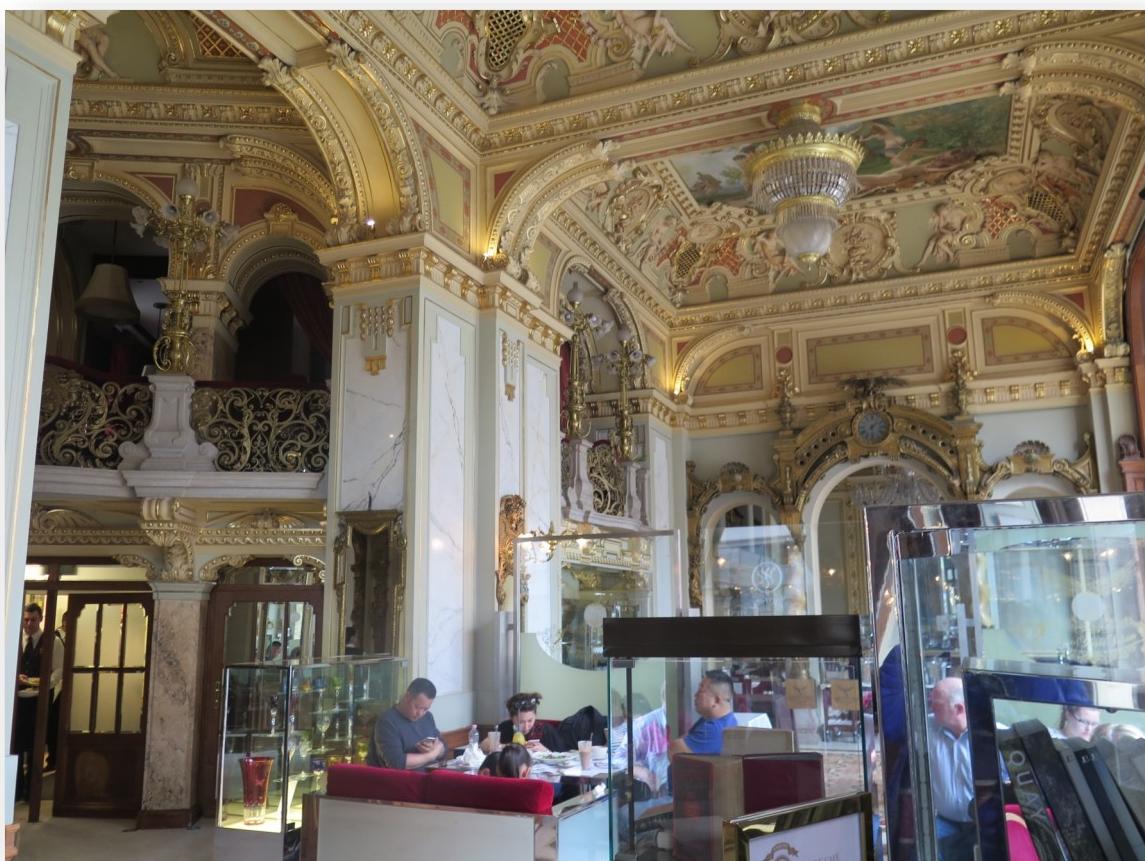
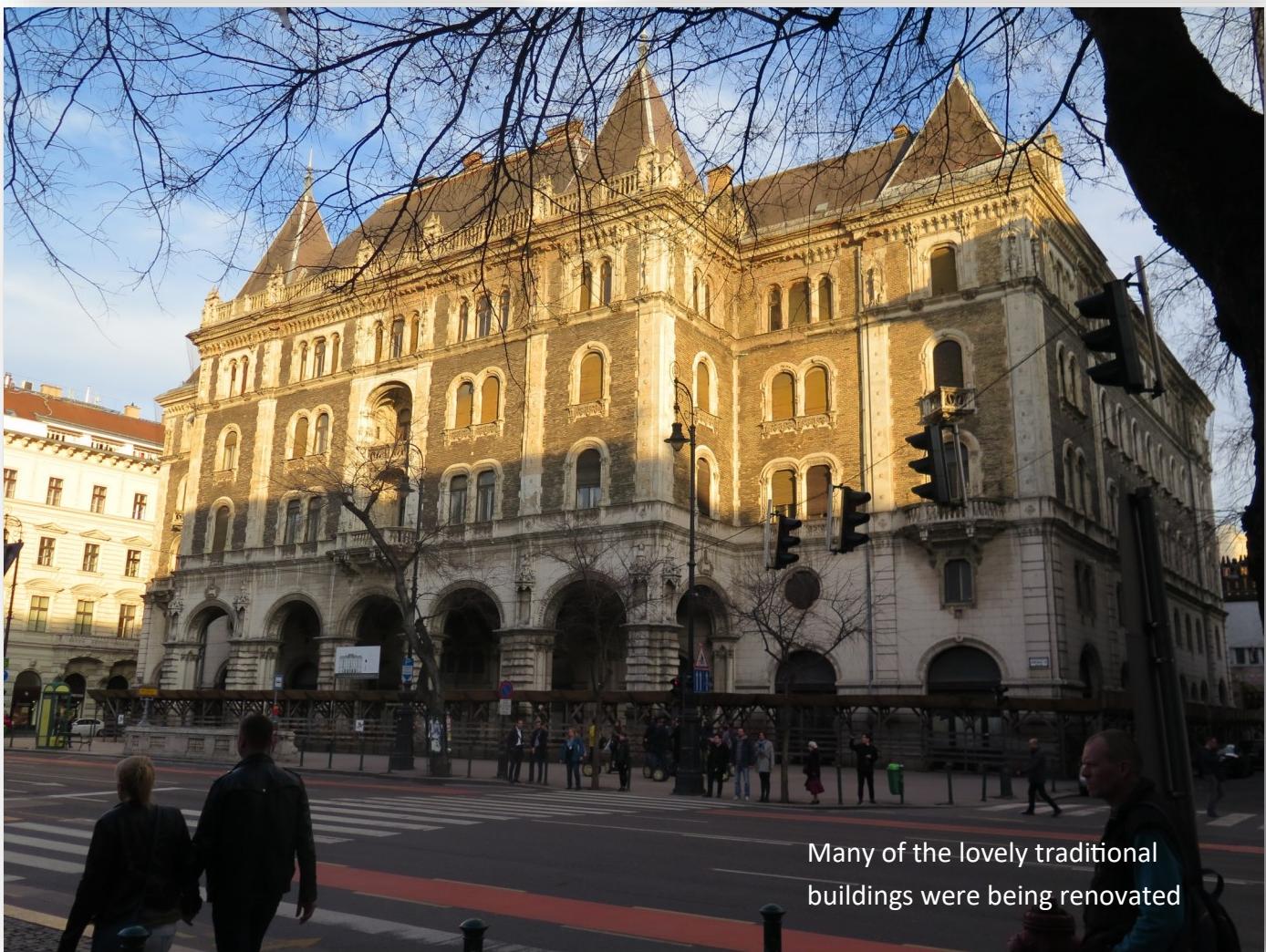
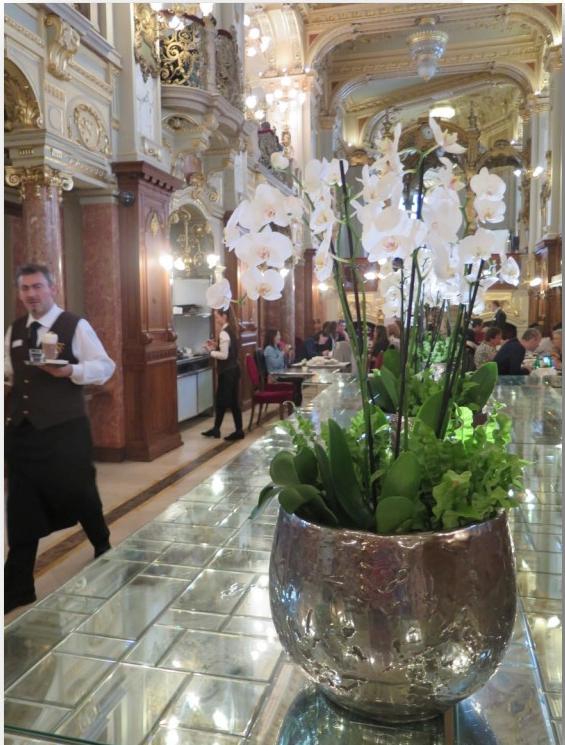




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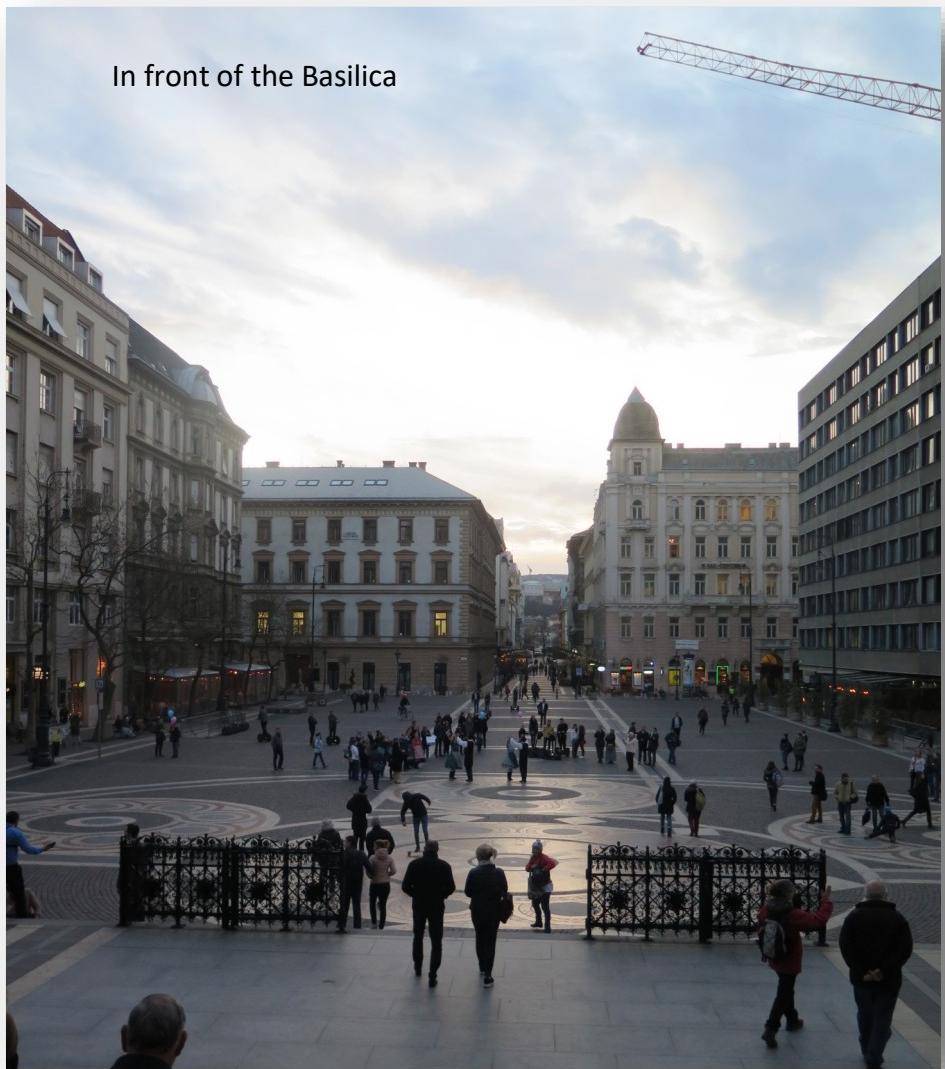
I managed to take a video of Toccata which was really excellent

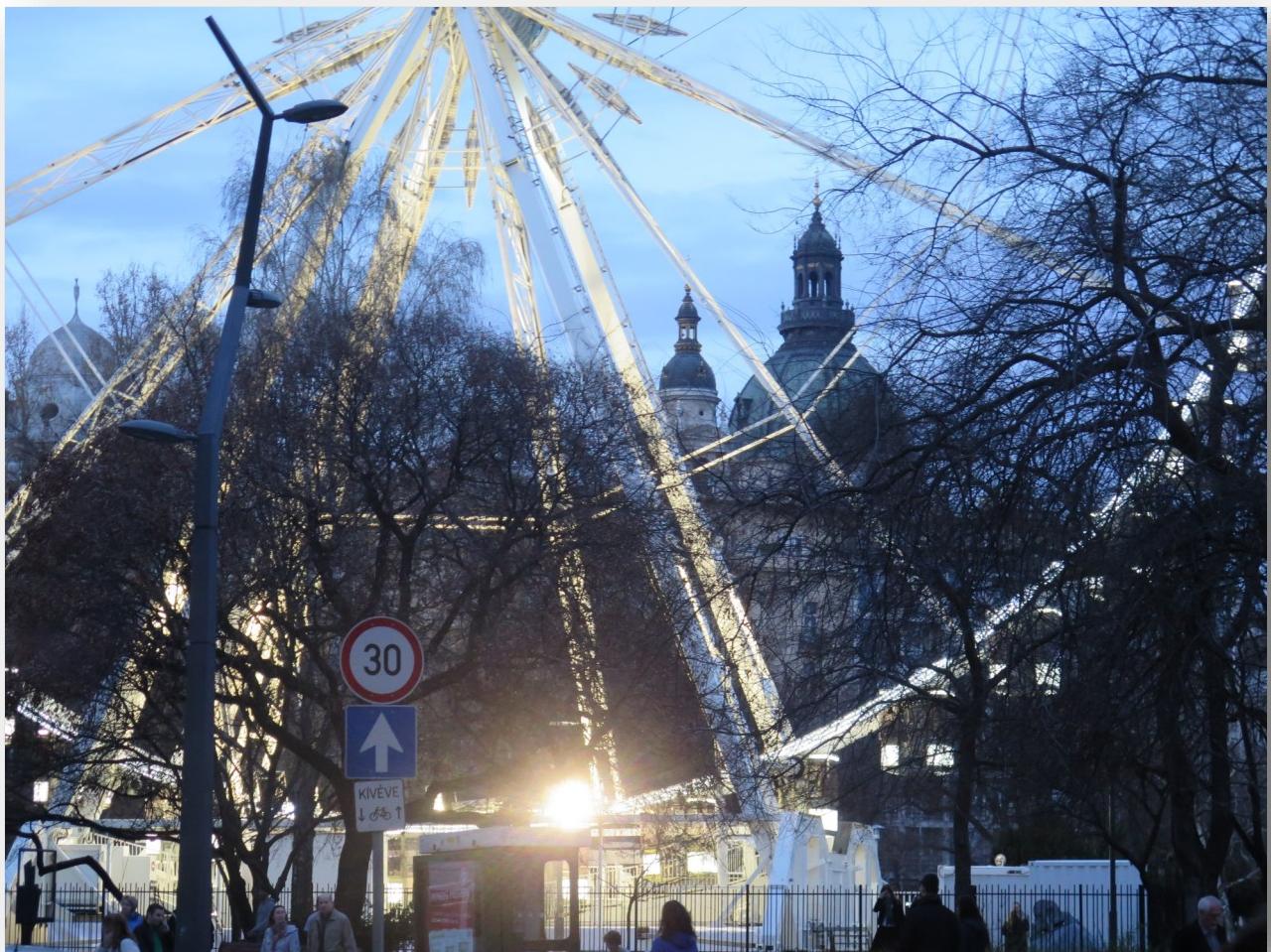


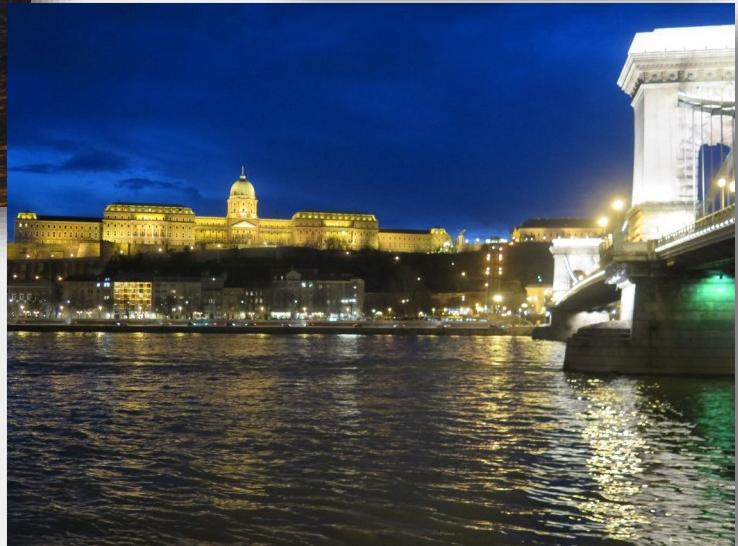


We spent a lot of time with our trusty map walking around and taking trams (free to us 'oldies')

In front of the Basilica







Walking along the Danube on the Pest side was especially attractive at night with all the lights on the riverside buildings and on the Buda side as well



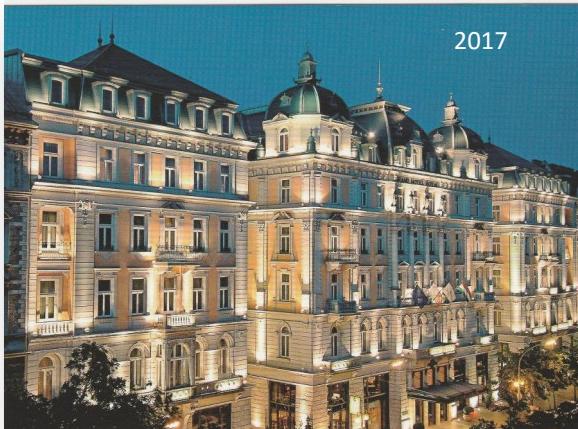
Yes, the portions were as big as they look



A musical interlude..



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The Royal Hotel (now known as The Corinthia) in its previous life. Some fascinating early memorabilia

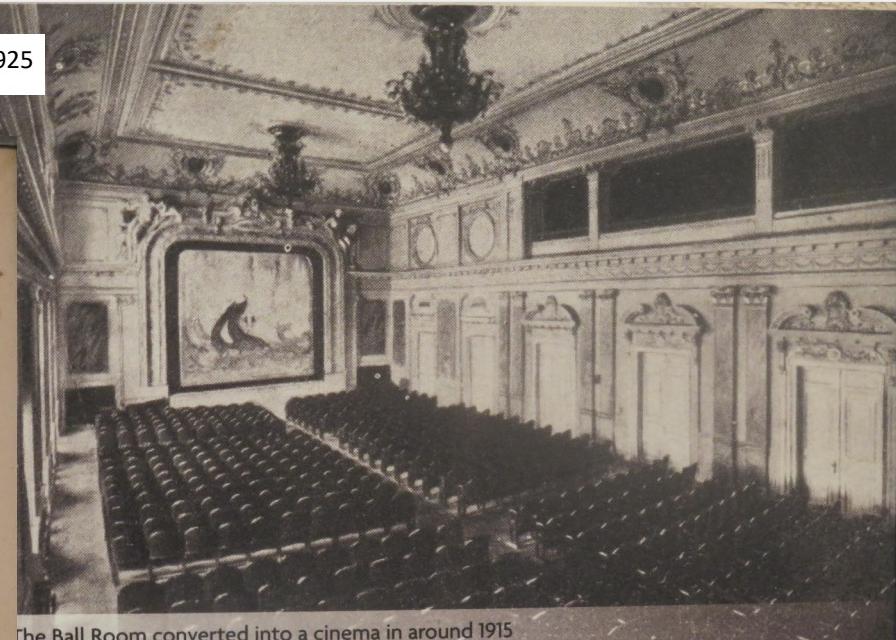
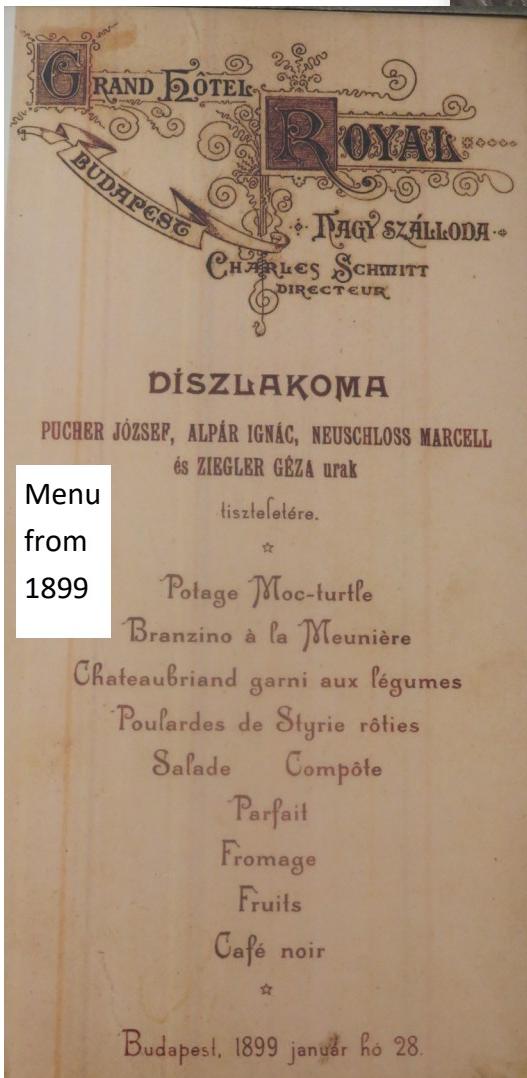




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1925



THE ROYAL IN THE 1960S

Following four years of restructuring, the country's only luxury hotel of the time opened again on 21 August 1961. The total length of its corridors equalled that of Rákóczi Street, one of Budapest's main avenues. The building housed ten elevators and offered its guests 344 rooms and 23 suites with a total of 631 beds. 300 of the rooms included their own bathroom, but every floor also offered common showers and toilets. Each room contained a telephone and radio, and a TV on request - quite a luxury considering public television only began broadcasting in Hungary in 1957! A high degree of comfort was also provided by dry cleaning and ironing services, an in-house tailor, a hairdresser, a post office and a travel agency; a total of 600 staff stood ready to fulfil one's every desire. The first and second class restaurants, the bistro, confectionery and bar provided seating for a total of 1200 guests.



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The wonderful hotel spa



The abandoned dilapidated baths as they were in 1994





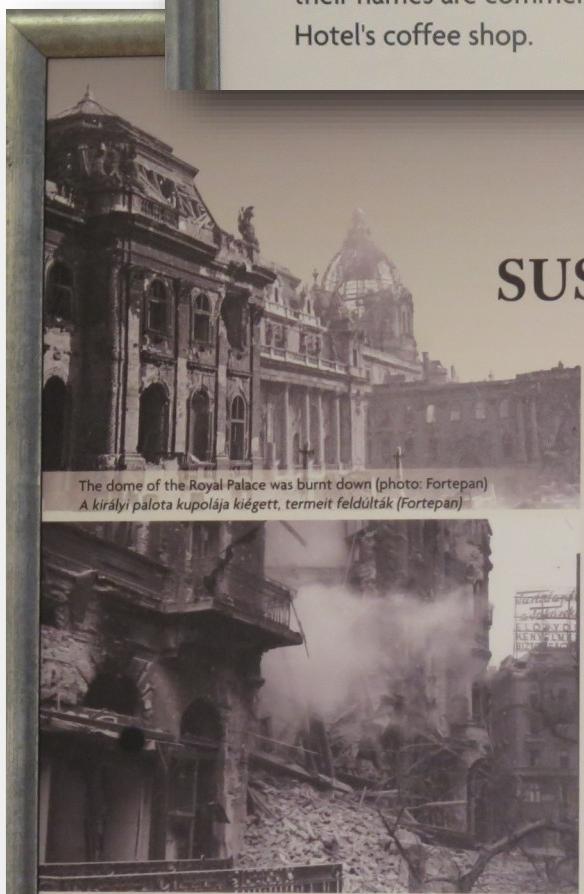
We were very unsure about some of the history of Budapest and there was a lot of information which made it much clearer

Protestors on Elisabeth Boulevard during the first days of the Revolution (photo: Fortepan)
Felvonulók az Erzsébet körúton a forradalom első napjaiban (Fortepan)

THE 1956 REVOLUTION

The revolution broke out on 23 October 1956. Russian forces entered the city on 3 November. Using a strategy based on air strikes, artillery bombardment and coordinated tank and infantry attacks, they pressed forward into the centre of Budapest. Some 6 thousand tanks fired at the city.

One group of rebels occupied the Royal. On November 4, a dozen Russian tanks surrounded the building and began a continuous bombardment lasting 5 hours. The upper floors were in flames for hours and the roof was completely destroyed. All of the revolutionaries inside the building lost their lives. Today, their names are commemorated by a marble plaque near the entrance to the Hotel's coffee shop.

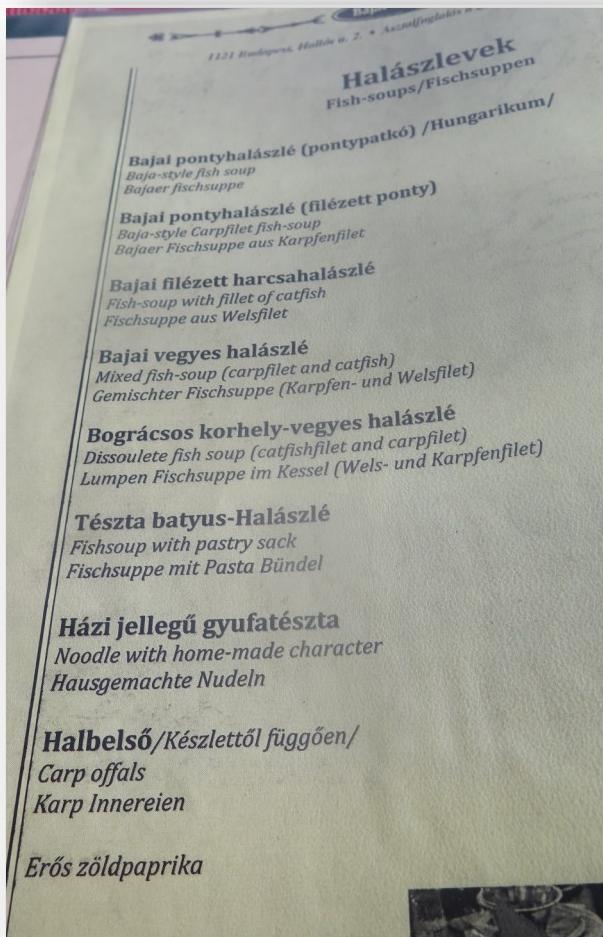


DESTRUCTION AND SUSPENDED ANIMATION

The Second World War caused terrible damage to the capital. During the 108-day Battle of Budapest in the autumn and winter of 1944-45, 180 thousand Hungarian and German, and 320 thousand Russian soldiers lost their lives, 25 thousand civilians were killed and 52 thousand wounded. Our bridges were blown up, one third of the city's 40 thousand buildings, including the row of hotels on the banks of the Danube, were destroyed and a further 32 thousand homes became uninhabitable.



On the Buda side we went by tram to Szell Kalman and a second tram to Varasmajor and then took the Cogwheel train up to Swabhegy Station. On one side of the track was this delightful small fish restaurant





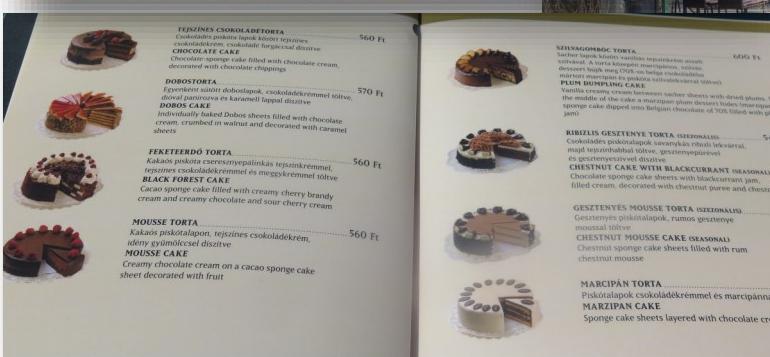
"Don't have dessert there" said Vivy, "because opposite is a wonderful old coffee shop renowned for their cakes". She was so right!!



As it used to look



As it is now





Bock was the very popular restaurant in our hotel and we really enjoyed our food there





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Just west of our hotel was
the old Jewish quarter





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Gerbeaud, another wonderful long-established coffee and cake lounge with a magnificent interior





Gerbeaud was a favourite haunt of Julie and Vivy when they lived in Budapest and we can see why





I guess the most memorable part of enjoying these great lavish interiors is that they reflect contemporary tastes and will never be recreated nowadays





This is the old food market that has been 'gentrified' like most markets in European cities although it still functions as a food market for locals with a dazzling array of foods





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1898 plans for the market. It was connected to the river by underground passages



We shared our lunch table with these delightful students



...even the salamis were shaped liked pigs



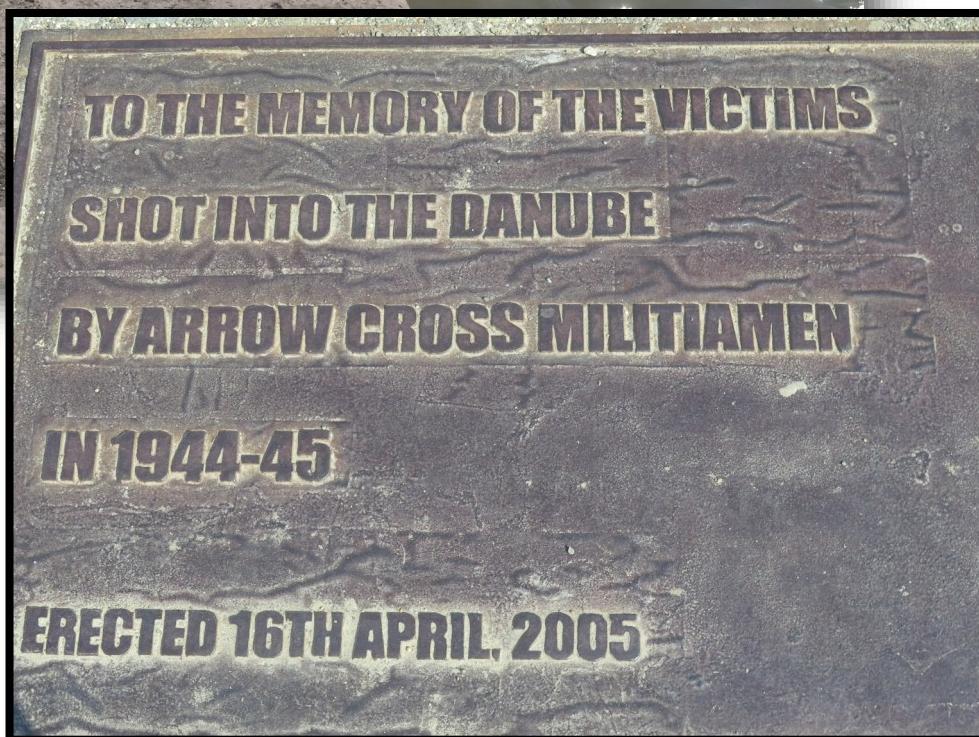
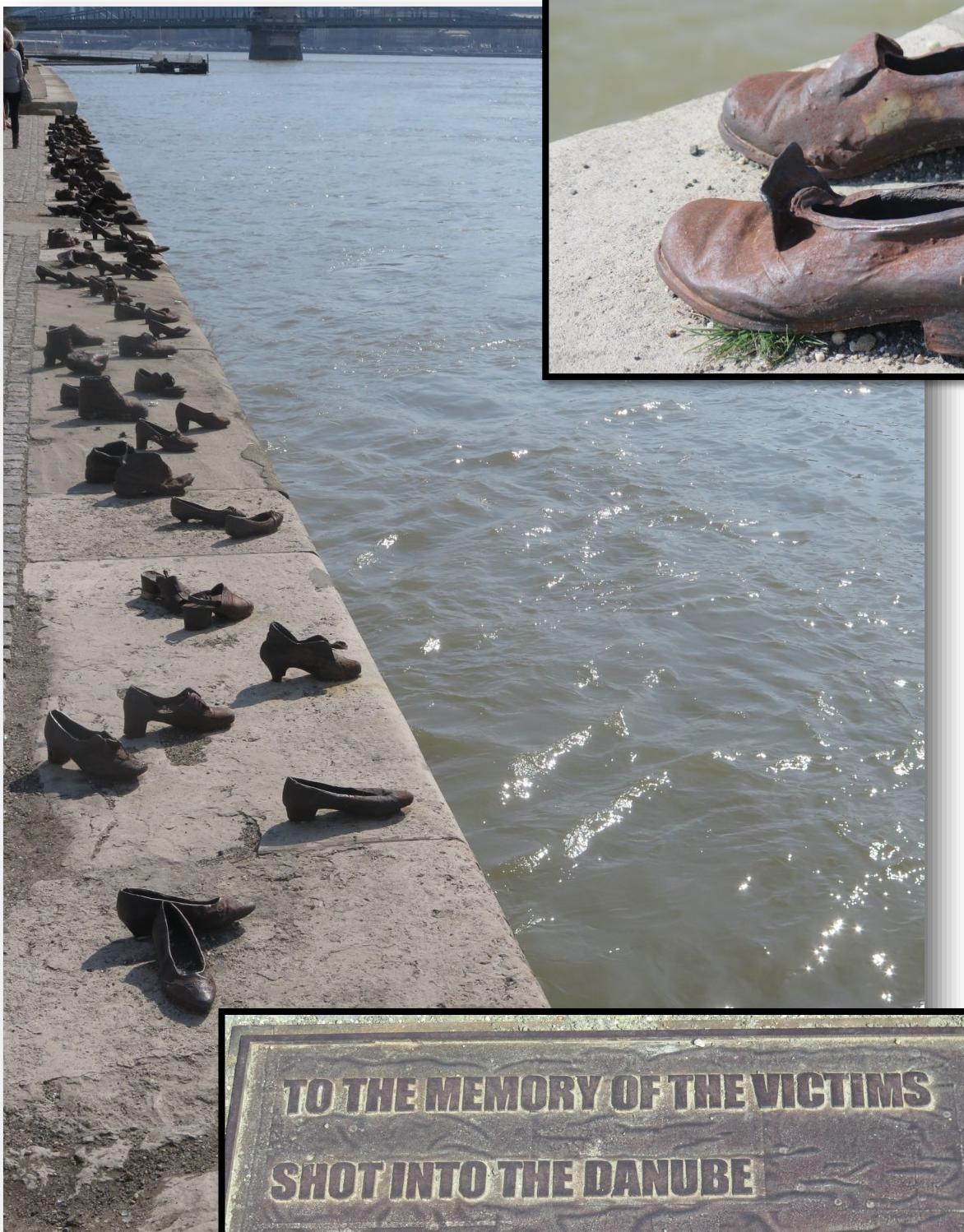


Exterior view of the Vasarcsarnok, the food market



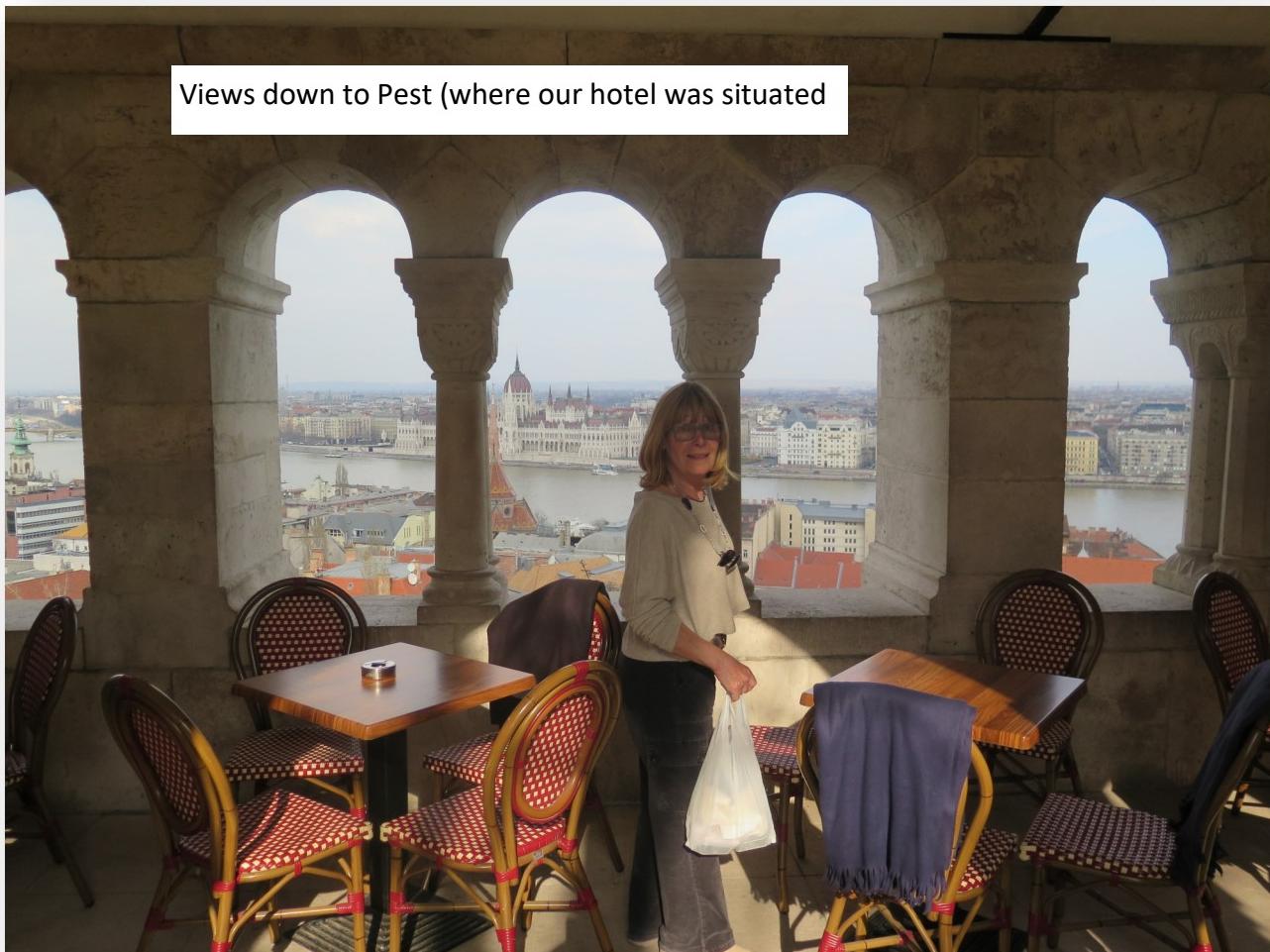


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We took trams to the Castle on the hilltop on the Buda side and the delightful cobbled old quarter was fascinating. The permanent art gallery was astounding and I have shown a few of the fantastic Hungarian art which we could not get enough of







We came in by tram but discovered a steep footpath direct (36 mins walk) back to our hotel which was really interesting

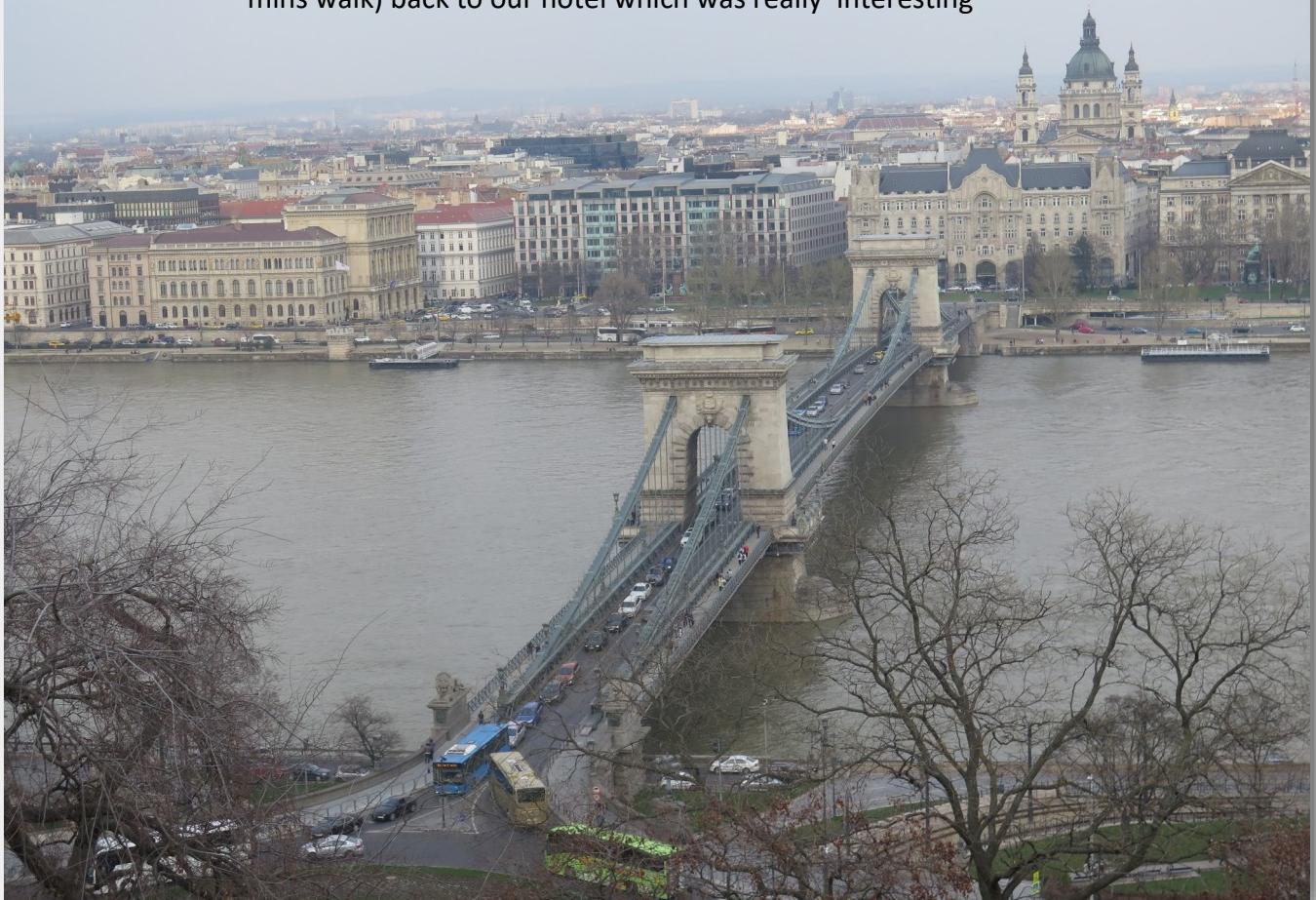
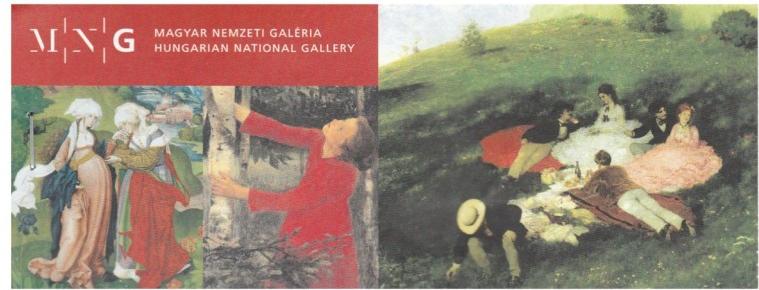




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MNG—Magyar Nemzeti Gallery (Hungarian National Gallery)



„Rényi a Kővön-Ország Lili művészete
Gyárb ingyenes
Irányelv: 2017.03.22.16.00 - 17.00
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The austere exterior belies the wonderful artwork displayed inside





We found the paintings here so outstanding that I make no apologies for including the next pages of just a few that we enjoyed (with some notes , where available)





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FERENCZY Károly

Bécs | Vienna, 1862 – Budapest, 1917

Kettős arckép (Ferenczy Noémi
és Ferenczy Béni), 1908

*Double Portrait (Noémi Ferenczy
and Béni Ferenczy), 1908*

studio wall. The entire background is taken up by the richly pleated drapery, which acts as a dark blue surface, against which the two figures emerge as light patches demarcated by sharply defined contours. Ferenczy built this static composition around the harmonious pair of contrasts. The figure of Béni, seated on the arm of a chair, closest to the viewer, occupies a larger amount of space, and even partially conceals his sister Noémi, who stands erect slightly further back. The surface treatment of this large work was modelled in different ways, depending on the material being depicted. The sculptural gridwork of the knitted pattern on Béni's soft, grey pullover is contrasted with the pierced surface of Noémi's crisp, white linen dress. The faces and hands, painted with the utmost attention to detail, are composed of pale tones that blend into each other, among which shimmer purplish-grey highlights, while in places, the grainy surface of the canvas is exposed beneath the paint.



Photo History



Teje. Ekkoriban Rippl-Rónai képein gyakran felbukkanak a belső fénytől sugárzó, átszellemített női arcok.

*Between 1887 and 1900, Rippl-Rónai lived in Paris. His works featured regularly in exhibitions at the Salon du Champ-de-Mars; he became a member of the inner circle around the periodical *La Revue Blanche*, and he also participated in a few shows held by the art group, the Nabis.*

During the period in the 1890s when Rippl-Rónai was concentrating on colour reduction, he was greatly influenced by Whistler, the great American artist living in the French capital, whose single-toned, narrow-format works inspired the Hungarian painter to produce a series of paintings featuring female figures.

*In his emblematic masterpiece from this period, *Woman with a Bird-Cage*, the ethereal lady is dressed in black, surrounded by decorative, Secessionist wavy lines. Like the single-figure paintings he produced around this time, there are very few motifs present, the viewpoint is simplified, and the artist's focus is on the essence. The delicate profile of the settee, with its curved armrest, and the pale outline of the wooden chair are the only elements that indicate an interior. As a counterpoint to the dark background, light falls on the pale silhouette of the woman's face, devoid of all plasticity, and on the hands holding up the cage. Rippl-Rónai's paintings from this time often feature female faces spiritually illuminated by some inner light.*

RIPPL-RÓNAI József
Kaposvár, 1861 – Kaposvár, 1927

Kalitkás nő, 1892
Woman with a Bird-Cage, 1892



For Károly Ferenczy, sunlight was much more a contributing factor to the decorative effects of patches of colour than it was a tool for impressionist light painting. Around the year 1900 he began to take an interest in the radiant splendour of sunshine as a theme for his painting, although in his works, forms are rarely dissolved by the light. They tend rather to energise the illuminated patches, whose masses are contrasted with the sharply separated dark shadows. This turns sunlight into the main force for organising the carefully planned and usually narrowly framed image, as well as the precise colour tones. In the interests of pure paintliness, the inspirations derived from nature are subordinated to pictorial harmony. In these years, Ferenczy moved away from biblical themes and focused almost entirely on the untroubled, everyday goings-on in his immediate surroundings. He made every effort to avoid all possible literary associations or genre-like outcomes. The composition titled *Sunny Morning* is distinguished by the supremely assured way in which Ferenczy painted his expansive patches and the broad, impasto brushwork. With his paintings, Ferenczy made such an impact on impressionism in Hungarian painting that he opened up the way towards post-impressionism.

FERENCZY Károly
Bécs | Vienna, 1862 – Budapest, 1917

Napsor délelőtt, 1905
Sunny Morning, 1905





of the day all exerted their influence on Tihanyi's painting.

In this full-length self-portrait, executed in his studio in Berlin, we see the artist in front of an enormous glass window, looking out at the suburban factory buildings. The way in which the objects are shown from multiple viewpoints, the fragmented planes and the distorted shapes are all typical features from the avant-garde art of the period. The analytical approach of cubism is accompanied here by the dynamism of futurism and the intensive colouration of expressionism.

TIHANYI Lajos

Budapest, 1885 – Párizs | Paris, 1938

Nagy önarckép intérieur
(Ablaknál álló férfi), 1922

Large Interior with Self-portrait
(Man Standing at the Window), 1922





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BORTNYIK Sándor

Marosvásárhely | Târgu Mureş, 1893 – Budapest, 1976

Zöld szamár, 1924

Green Donkey, 1924





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Lajos Tihanyi, an associate of the art group, the Eight (Nyolcak), achieved his greatest level of success with his series of expressive portraits of the major intellectuals of the day. He held a mirror before his sitters, and as well as their facial features, he also conveyed their characteristic individuality. Tihanyi was interested in portraying the anatomy of the head, the structure of the face, the vitality of the eyes, but above all, the human spirituality of the model. Lajos Kassák, the leading light of the Hungarian avant-garde, is depicted as the spokesman of social progress. Dressed in his customary Russian-style shirt, with his long, smooth hair, the poet's broad, reflective forehead and serious demeanour give him the gaunt asceticism of a preacher. Tihanyi was inspired first and foremost by the expressive portraits painted by the Austrian Oskar Kokoschka, who paid closest attention to capturing the transitory psychic state of his subjects. By contrast, Tihanyi's main focus was on the hidden aspects of the personality, with the defining features of the sitter's character given greatest prominence.

TIHANYI Lajos
Budapest, 1885 – Párizs | Paris, 1938

Kassák Lajos arcképe, 1918
Portrait of Lajos Kassák, 1918



BORTNYIK Sándor
Marosvásárhely | Târgu Mureş, 1893 – Budapest, 1976

Hatalagos kompozíció, 1919
Composition with Six Figures, 1919





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PÓR Bertalan

Bábaszék | Babina, 1880 – Budapest, 1964

Önarckép, 1912

Self-portrait, 1912



TIHANYI Lajos

Budapest, 1885 – Párizs | Paris, 1938

Önarckép, 1912

Self-portrait, 1912



KMETTY János

Miskolc, 1889 – Budapest, 1975

Önarckép, 1913

Self-portrait, 1913



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SCHÖNBERGER Armand

Galgóc | Hlubočec, 1885 – Budapest, 1974

Kávéházi jelenet, 1924

Café Scene, 1924



SCHEIBER Hugó
Budapest, 1873 – Budapest, 1950

Vurstli, 1932 körül
Funfair, ca. 1932

As a young man, Hugó Scheiber worked as an assistant to his sign-painter father among the stalls and circus tents of the Prater funfair in Vienna. He was both attracted to and repulsed by the world of grease-painted clowns, daring trapeze artists and provocative female riders.

In this painting, the illuminated carousel rotates in the centre of a funfair set up in Budapest's City Park, with a horde of faceless people thronging about like ants, patiently waiting to have a go. Inspired by Italian futurism, Scheiber shows the crowd surrounding the merry-go-round from a bird's-eye perspective, and from above the people seem all the more insignificant and mortal. The wheel keeps on spinning, and everyone will eventually take their turn. The distant lights of the city and the outlines of tall buildings can be made out against the blue of the twilight sky. The Italian futurists regarded Scheiber as one of their own, and at their national exhibition in Rome in 1933, their leader, Filippo Tommaso Marinetti, asked for two rooms to be set aside for Scheiber to present his works in a one-man show.





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BOHACSEK Ede

Karánsebes | Caransebeş, 1889 – Budapest, 1915

Tájkép, 1913

Landscape, 1913





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CSÓK István

Sáregres, 1865 – Budapest, 1961

Wlassics Tibor arcképe, 1911

Portrait of Tibor Wlassics, 1911





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PESKE Géza

Garamkelecsény | Hronské Klačany, 1859 – Bodajk, 1934

Nyaralón, 1890-es évek eleje

At the Summer House, early 1890s

Műcsarnok | Hall of Arts, 1898



The horizons of landscapes had once been stretched out wide, the intention being to present the viewer with as much as possible of the visible world. By the last third of the nineteenth century, however, artists were abandoning the "grand spectacle" in favour of the more familiar environment just outside their windows. By raising the horizon of their paintings, artists now concentrated on the foreground, and by magnifying objects, they shifted their emphasis from the majesty of nature to its more intimate atmosphere. The tendency to portray the motifs that lay before the artists' feet – details from the garden, including the vegetable garden – was most noticeable in German and Austrian art, although many Hungarian painters acquired the same habit. As the turn of the century beckoned, a new approach to painting, influenced by the language of photography, enabled details to be revealed in ever more precise close-up. Artists "zoomed in" increasingly narrowly on what they could see – although this had no correlative effect on the size of the pictures themselves – and discovered subjects that nobody had ever previously found interesting. This was a reflection and a consequence of a completely new attitude towards nature.

HALMI Artúr
Pest, 1866 – New York, 1939

Vizsga után, 1890
After the Exam, 1890





BENCZÚR Gyula
Nyíregyháza, 1844 – Szécsény, 1920

Olvasó nő az erdőben, 1875
Woman Reading in the Forest, 1875





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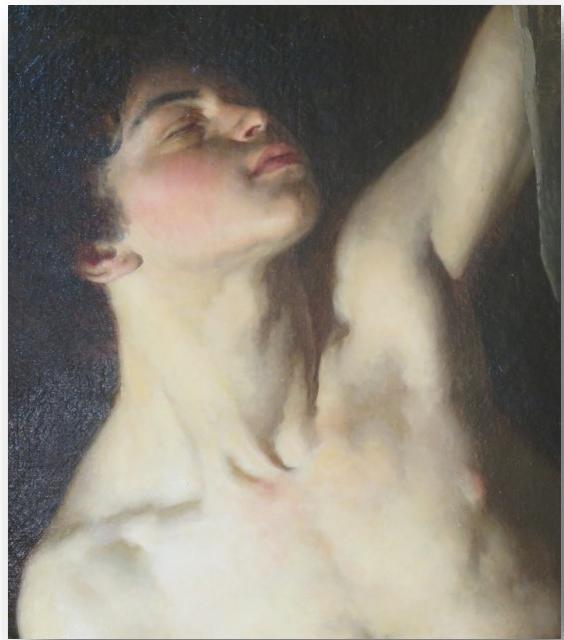
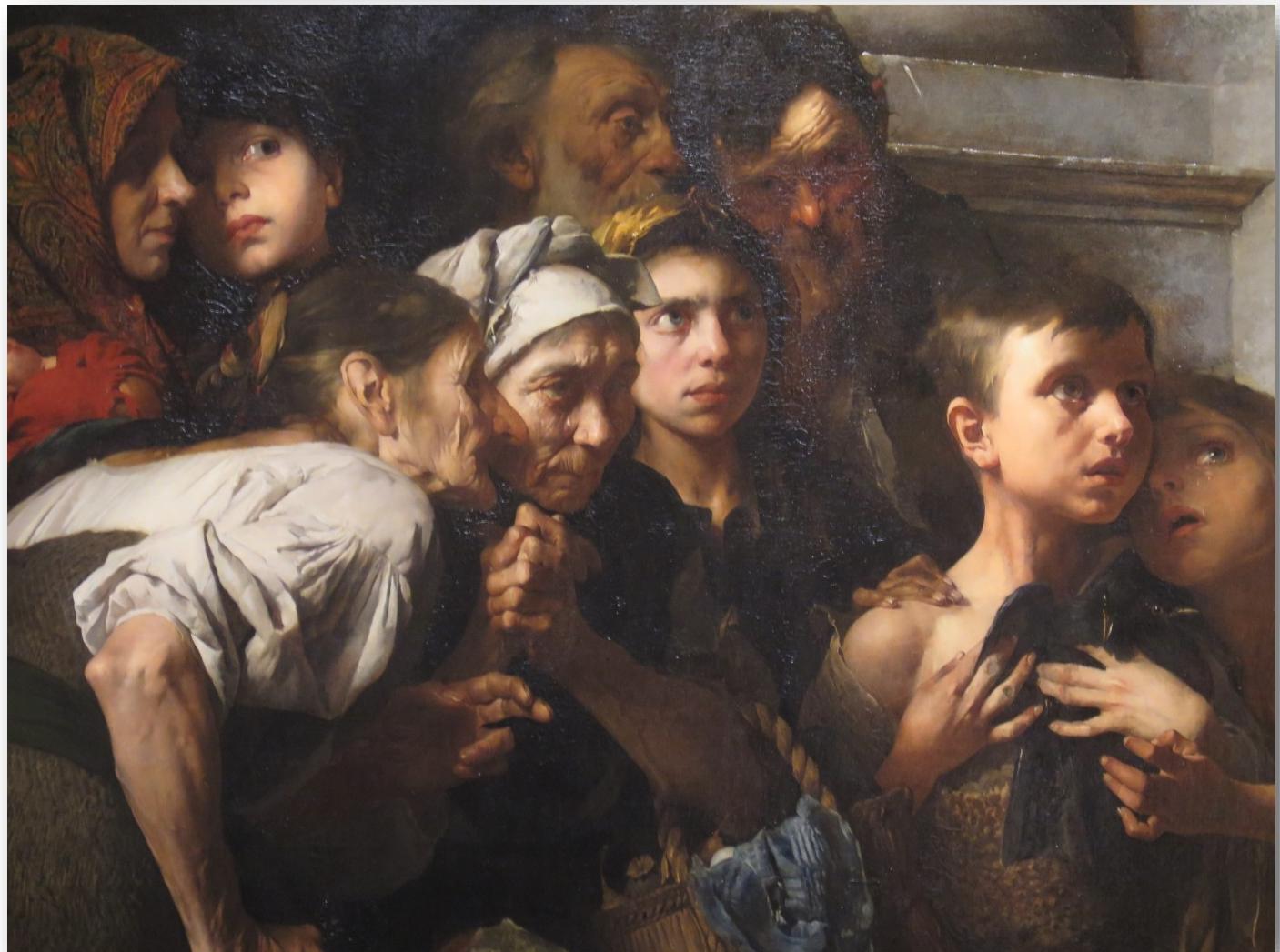




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Ede Balló was one of the first pupils at the Master School in Budapest, directed by Gyula Benczúr, and he gained a reputation for producing remarkably accurate copies of masterpieces of European painting, which were used for educational purposes. Besides making copies and teaching, he was also one of the most popular portraitists of his day. Gusztáv Morelli (1848–1909), the subject of this unusual horizontal-format painting, was one of the greatest makers of woodcuts in Hungary. In the pre-photographic age, Morelli produced woodcuts of countless paintings for printed reproductions, and was also much sought-after as an engraver of stamps for certificates, stocks and bonds, as well as a teacher. Shortly after his death, one critic wrote of Morelli, "His interestingly shaped patriarchal head could be seen day after day, in the same place at exactly the same time, in the corridors of the school of applied arts." Ede Balló's portrait also shows the man at work, using his special tools.

BALLÓ Ede

Liptószentmiklós | Liptovský Mikuláš, 1859 –
Budapest, 1936

**Morelli Gusztáv fametsző képmása,
1897**

*Portrait of the Woodcut Artist
Gusztáv Morelli, 1897*



Born into a German family from Bohemia, Hans Temple completed his studies in Vienna and then became a pupil under the great Hungarian painter Mihály Munkácsy in Paris. The most exciting group of works in his œuvre consists of the portraits he painted of other artists at works in their ateliers, such as his immortalisation of Munkácsy working on Christ before Pilate. It may have been his close contact with so many Hungarian artists that prompted him to Magyarize his name from Hans to János, which was quite common practice in the nineteenth century.

Alajos Stróbl (1856–1926) was one of the greatest and most individual nineteenth-century Hungarian sculptors, with an obsession for the historical milieu and for playing the role of artists from different bygone eras. In Temple's portrait of him, the sculptor is posing dramatically: in his gestures there is the simultaneous presence of a contemplative, intellectual artist, and a master craftsman creating with his hands. On the modelling stand can be seen the death mask of Franz Liszt, which Stróbl seems to be using as his source of inspiration in order to bring to life the immortal monument he intended to erect to the great composer – a monument that was unfortunately never completed.

TEMPLE János
Littau, 1857 – Bécs | Vienna, 1931

Stróbl Alajos munka közben, 1886
Alajos Stróbl in His Atelier, 1886



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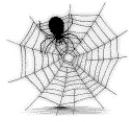


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We walked towards the Danube at night and many of the buildings were illuminated and we really enjoyed the quiet streets and public places



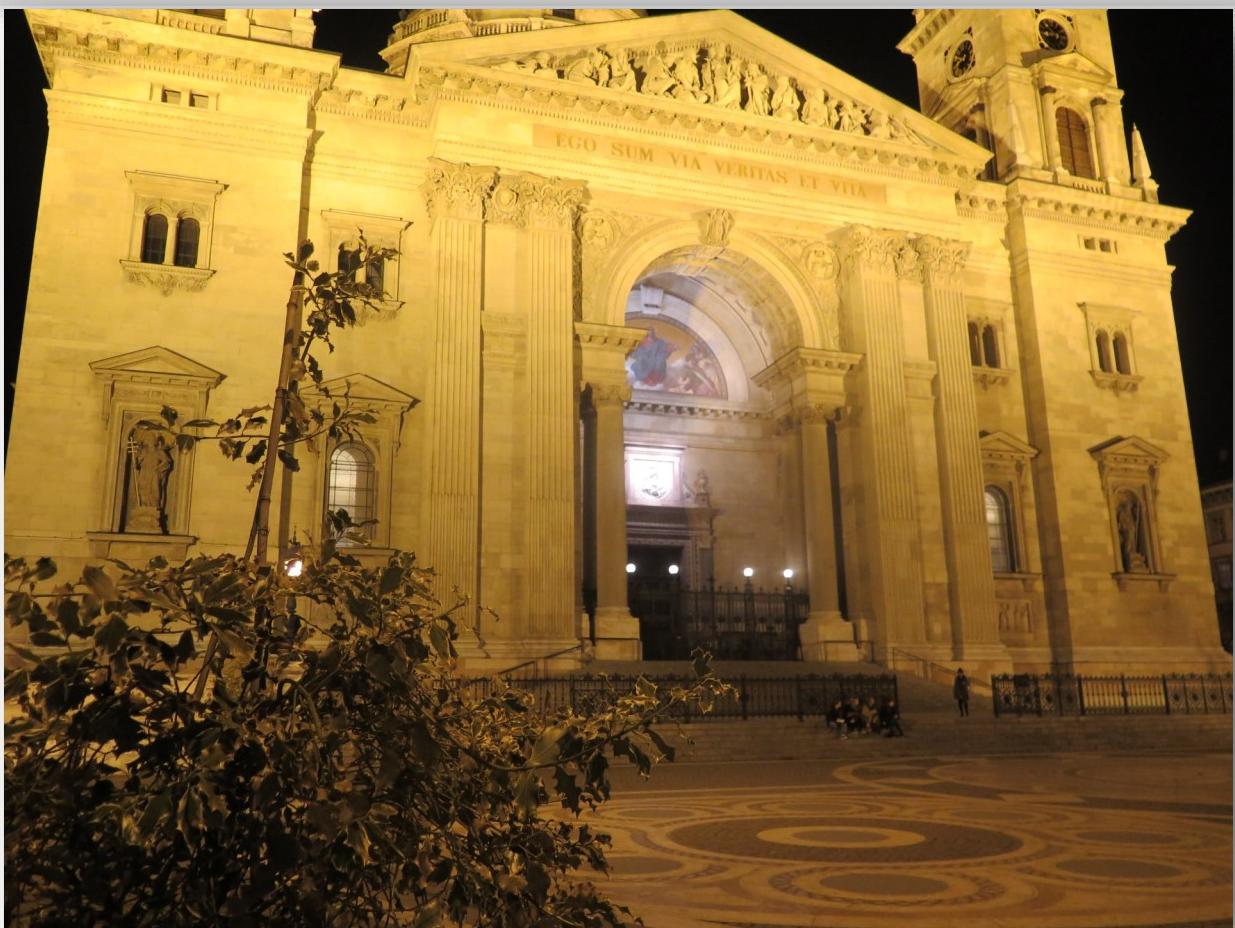
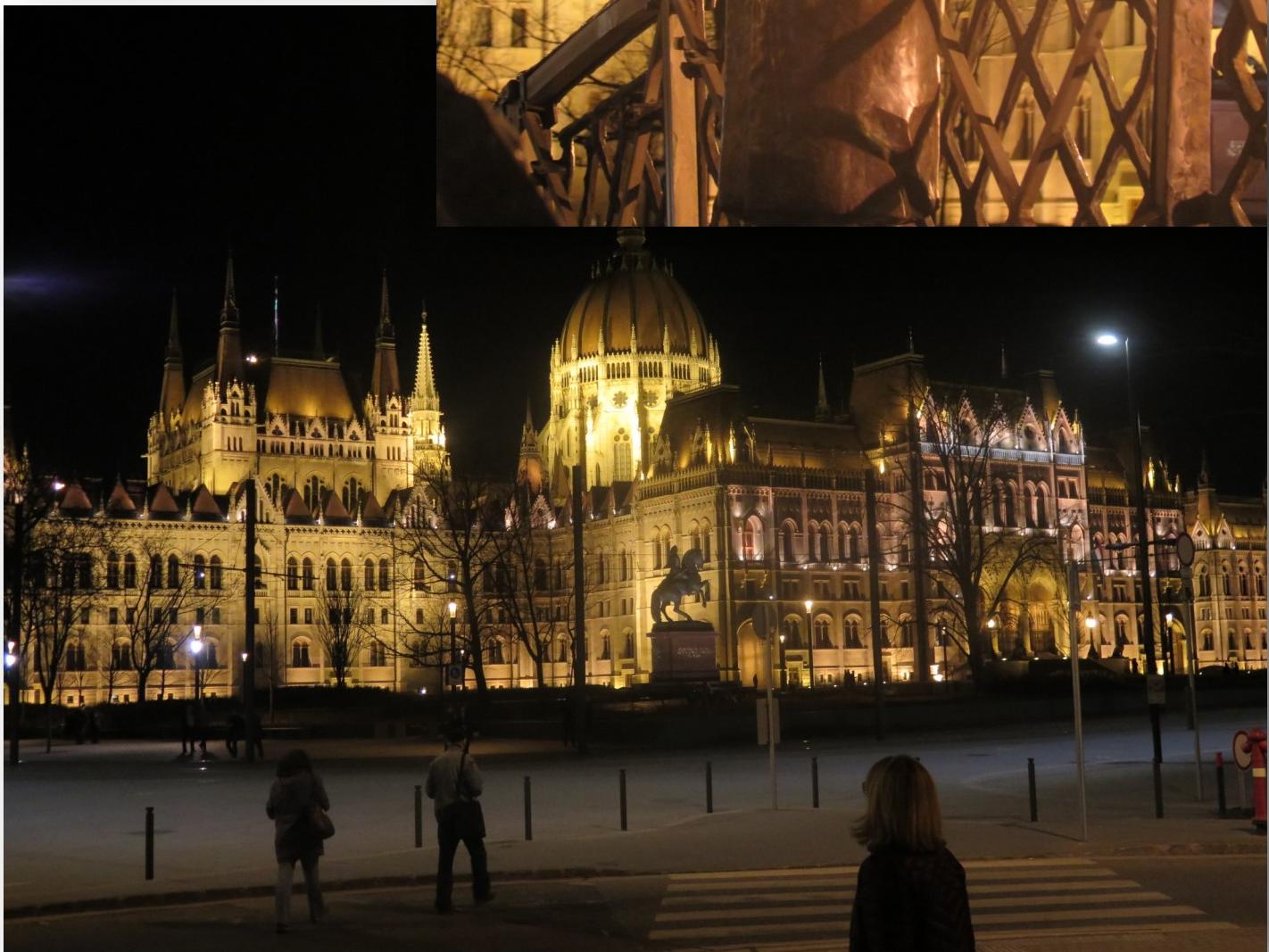
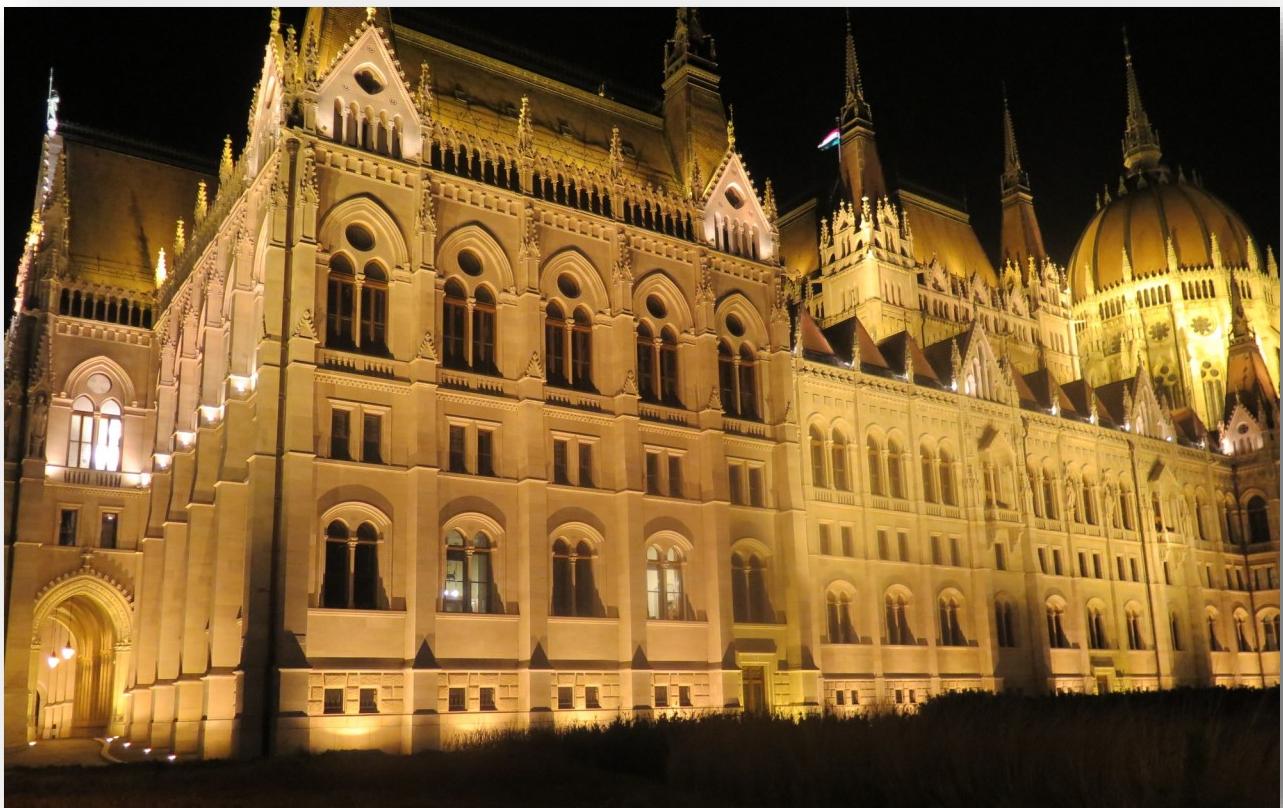




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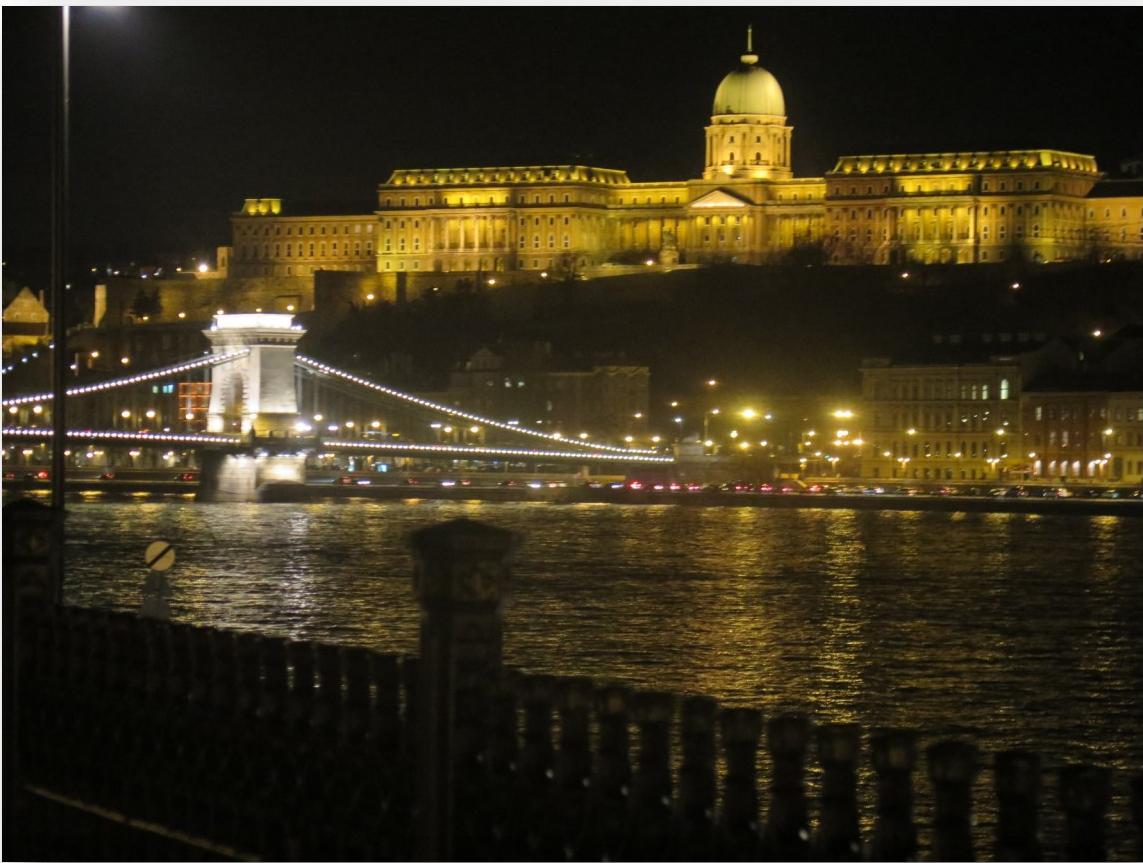




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Muvesz Kavehaz—Cafe built in 1898 with high ceilings, huge mirrors & chandeliers, serving coffee & cakes



The Hungarian State Opera House opposite





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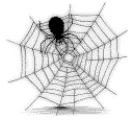


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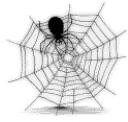


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Postscript.